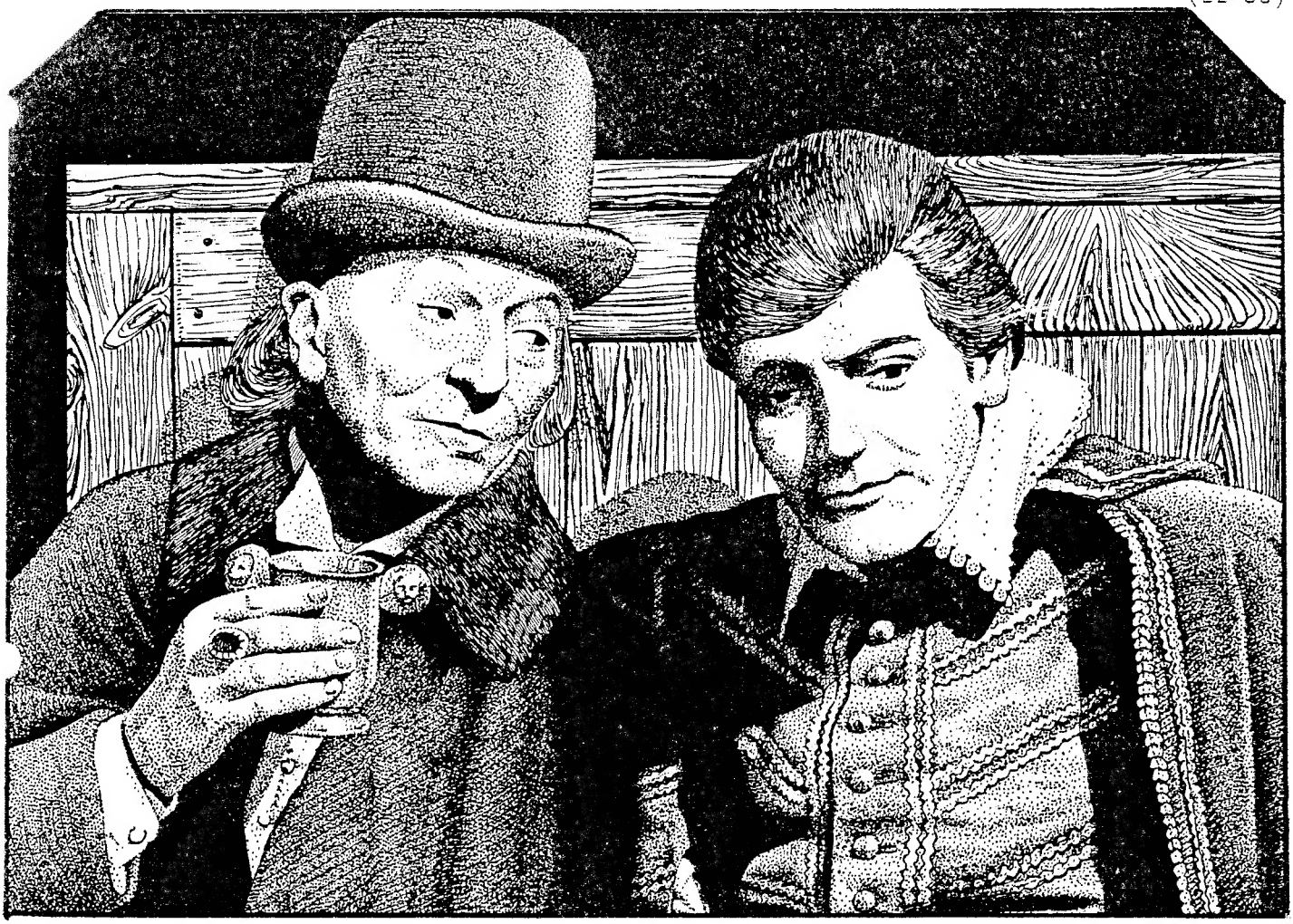
DOCTOR WHO

SERIAL W

THE MASSACRE

by JOHN LUCAROTTI

An Adventure in Space & Time



An Adventure In ~SPACE AND TIME~

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The TARDIS materialises in a quiet corner of a winding street in late sixteenth-century Paris. Having deduced their whereabouts, the Doctor decides to try and find the famous apothecary Charles Preslin. Before this, however, he and Steven pay a visit to a nearby tavern, wherein Steven soon meets a couple of young Protestant men, Gaston de Levis and the German Nicholas Muss. Gaston and Nicholas are in the employ of the Protestant Admiral de Coligny. At this point, having agreed to meet Steven in the tavern at sun-set, the Doctor sets off to find Preslin's shop, and is pursued by Roger Colbert, a young secretary to the Catholic Abbot of Amboise during his stay in Paris. Concerned about the Doctor, Steven asks Nicholas to direct him to Preslin's address. Before he can give him full directions, however, Nicholas rescues a young servant-girl, Anne Chaplette, from pursuit by two guards. She explains that she has overheard a conversation at her Catholic masters' house which hints at future conflict between the Catholics and Protestants (Huguenots) of France. A little later, Nicholas invites Steven to stay at the Admiral's house during curfew, where Anne is presently in hiding.

Meanwhile, the Doctor has met Preslin, who fears for his life after incurring the displeasure of the Abbot of Amboise (the right-hand man to the Cardinal of Lorraine, one of the leaders of the Catholic party in France).

Simon Duval, the personal secretary to the Marshal of France, Gaspard de Saux-Tavannes, reports the present whereabouts of Anne Chaplette to the Abbot of Amboise. The Abbot, who is the Doctor's double, orders her recapture.

Steven and Anne subsequently uncover a plot by the Queen Mother (Catherine de Medici), Marshal Tavannes and the Abbot of Amboise to assassinate the man who will become known as "the Sea Beggar", Admiral de Coligny. Both Steven and Anne, however, are suspected by Gaston of being Catholic spies and are unable to warn de Coligny before the assassination attempt takes place. Fortunately, de Coligny, who has been trying to arrange Dutch support for war with Spain, is only wounded. Marshal Tavannes is furious that the plot has failed and orders the execution of the Abbot of Amboise.

Steven is horrified to find the Abbot's body lying in a gutter outside de Coligny's house, still thinking him to be the Doctor. His only concern now is to find the TARDIS key and escape from this period in history. He returns to Preslin's shop to look for the Doctor's discarded clothes, accompanied by Anne, and is delighted when the Doctor himself appears. His absence has been due entirely to the fact that he has helped Preslin to flee to Germany and safety. Worse trouble is to come when he learns from Anne the exact data. It is two days before the Festival of St. Bartholomew in 1572, and one day before thousands of Huguenots would be butchered by Catholic mobs in a massacre inspired by Catherine de Medici and Marshal Tavannes. The Doctor urges Anne to go into hiding at her aunt's house (without explaining why) and he and Steven leave hurriedly in the TARDIS, just as the massacre begins.

The Doctor tells Steven what subsequently happened on that fateful day in France; but Steven is so sickened by the Doctor's apparent callousness in abandoning Anne that he leaves the TARDIS as soon as it materialises, this time on Wimbledon Common in 1966. Alone now, the Doctor reflects sadly upon his situation, and how no-one he has ever travelled with, not even his grand-daughter, has really understood the complexities of time.

Suddenly a young, Cockney girl named Dorothea (Dodo) Chaplet bursts into the TARDIS looking for a 'phone, having witnessed a car accident involving a young boy. Before she has time to fully take in the strangeness of her new surroundings, Steven returns and announces that two policemen are heading for the ship. Galvanised into action, the Doctor operates the controls and the TARDIS dematerialises...

DRAMA EXTRACT

The Queen registered her closest adviser, Marshal Tavannes, with a frosty glare. "Innocent?" she rebuked. "Heresy can have no innocence. France will breathe a purer air after tomorrow."

Tavannes lowered his gaze, admonished. A thought crossed his mind. "And Navarre? Your son-in-law; is he to be slaughtered with the others?"

She nodded. "Tomorrow Henry of Navarre will pay for his pretenstions to the crown."

At once there was a note of urgency in Tavannes' voice as his quick mind assessed the political ramifications such a death would cause. "Madame, we must not kill Navarre," he urged.

"Must not?"

"Protestant Europe will merely shed a pious tear at the death of a few thousand Huguenots," he continued. "The death of a prince will launch a Holy war."

For a moment there was silence in the great chamber, a silence broken only by the sounds of marching feet beyond the great windows, as the night-watch guards patrolled their sectors of the Louvre wall. Catherine de Medici gathered up her skirt hoop and made to leave. She paused at the doorway and looked back. "If one Huguenot escapes me tomorrow, we may both regret this act of mercy."

Catching her meaning Tavannes breathed an inward sigh of relief. "Not mercy, Madame," he said. "Policy."

"Very well, Marshal, then you must get him out of Paris. After tomorrow even I could not save him."

"I will see to it, Madame." He bowed.

"And, Marshal...Close the gates of the city now."

Tavannes bowed again and waited until she had left before straightening up. He picked up the royal decree left by the Queen Mother and studied it carefully: a testament to his final victory over Admiral de Coligny, he thought. So why then did the victory now seem so hollow? The opening of an ante-room door interrupted his meditations. It was Simon Duval.

"Well, my Lord?"

The Marshal handed him the royal document and returned to his desk. The order has been given. You may begin."

"My men are ready. Where is the list?"

"There is no list."

"But I thought - "

"We are to unleash the wolves of Paris," said Tavannes sombrely. "None are to be spared."

Simon brightened. "Even better, my Lord."

"Is it?" Tavannes sat back in his chair and stared vacantly at the night sky beyond the windows. "I wonder..." Simon turned to leave but the Marshal stayed him a moment. "When you have passed on the order, I have a special charge for you."

"My Lord?"

"Henry of Navarre..."

"I am to have the honour?" breathed the young officer.

"Yes, but not of killing him. You will escort him out of Paris."

"But, my Lord..." began Simon, in vehement protest at a golden opportunity lost.

"You did not hear me," affirmed Tavannes. "You will be responsible for his safety. You will have to leave tomorrow's work to others. Now get out."

Simon gave a curt bow and left. As the sound of his footsteps echoed away into the distance Tavannes picked up his quill and began to write. He paused again and looked once more towards the Paris skyline. "At dawn tomorrow this city will weep tears of blood..." he murmured.

STORY REVIEW

Trevor Wayne

This is one of those often forgotten stories of the 'Doctor Who' canon; and it is hardly surprising, as it fell into the shadow of the epic-length 'Daleks' Master Plan'. However, there may be other reasons why 'The Massacre' is less than memorable. It must be said that it isn't a particularly successful 'Doctor Who' story, if only for the fact that the Doctor and his companion, Steven, do not take any significant part in the action. Undoubtedly John Lucarotti had thoroughly researched the period and his script generally lends an "authentic" air to the proceedings, but he seems unable to integrate the time travellers fully into the story as he had in his earlier scripts.

The main substance of the script involves the Catholics under Marshal Tavannes, slickly portrayed by André Morell, plotting to disgrace and destroy the Huguenot faction led by Admiral de Coligny, a convincing low-key performance by Leonard Sachs, who in their turn are involved in political manoeuvres to keep themselves free and alive. Never at any time are we invited to consider who is right or wrong. The Catholic majority are shown as cruel aggressors and their intended Protestant victims as beleaguered underdogs; always favourites for British sympathy and usually the recipients of the good Doctor's aid.

Apart from the main protagonists named above there are two lesser figures to represent each faction. Each pair is essentially indistinguishable from the other; only their avowed religious differences separate them as characters in the drama. Thus, after only a short time we are unable to distinguish clearly between the Catholics (Simon Duval and Roger Colbert) and the Huguenots (Gaston de Levis and Nicholas Muss). Against this rather theatrical "symmetrical" arrangement of the protagonists we have the Abbot of Amboise - we are never quite sure if he is indeed the Doctor play acting for some devious purpose until the very end (a splendid performance by William Hartnell) - and the servant girl Anne Chaplette, whose sole function is to be instrumental in involving Steven in the events that were inevitably unfolding, and to provide a hook for the less brilliant introduction of Dodo in the closing minutes of the final episode.

The most obvious problem with 'The Massacre' is the narrow choice of subject. Rather than take an historical period in which a series of adventures could be set (as in earlier historical stories) here we are given a particular event, the Massacre of St. Bartholomew's Eve, as a background. As this event did take place, the only real source of excitement for the viewer is whether or not the time travellers can avoid being caught up in the tide of history. There is a terrible doubt raised in the viewer's mind when the body of the Abbot is found lying in a gutter. Most of us, like Steven, believed the Doctor had finally met his end. Indeed if it had actually been the end of the Doctor it would have been a splendidly ironic and harrowing conclusion to this most unusual television series. Having once again defeated his deadliest foes, the Daleks, the Doctor succumbs to the inevitability of history. In assuming the identity of an historic personality he suffers the fate of that individual.

However this was not the case. The Doctor is simply absent from the story, apart from the outset and the conclusion. Steven is left centre-stage but unfortunately is given far too little to do. All the major dialogue and action is given to the historical characters. Particularly good are the cameo portrayals of the weak-willed Charles IX and the scheming Catherine de Medici. As a dramatised "history" 'The Massacre' is excellent; it has pace and concise characterisation. The point may be that Steven is helpless to alter the course of history; he is effectively neutralised as a force by events which cause him to be treated with

suspicion by both Catholics and Huguenots in turn. He spends most of the action running and hiding from either faction and waiting for the Doctor to return. When he mistakes the Abbot of Amboise for the Doctor, his Huguenot friends suspect him of being a Catholic spy, and consequently will not heed his warning about the plot to assassinate de Coligny. This has obviously all been thought out very carefully, but unfortunately the finished result is not the sum of ideas and effort. Poor Peter Purves still has no real part to get his teeth into.

'The Massacre' departs from the usual practice of each episode beginning with a repeat insert of the "cliff-hanger" ending of the preceding episode. Instead, each episode begins with a summary written in gothic script against a background of a contemporary print. The events depicted in each episode all take place in one day, the start and close of which are heralded by the curfew bell, which the informed viewer might consider as a knell for the doomed Huguenots.

When in episode four we reach the massacre itself the director chooses a technique much used by the makers of historical documentaries: using a soundtrack of the howling mob, the actual massacre is represented by a series of grisly details from the painting of the massacre by the Huguenot artist François Dubois.

The problem of the Doctor being unable to interfere in events that take place on Earth before the 1960s (when presumably history came to a full stop) mars the end of this otherwise well thought out and written piece. In telling Anne Chaplette to return to her aunt's house and stay there, the Doctor is almost certainly sending her to a horrible death at the hands of the enraged Parisian mob. The death of this Huguenot girl, known to the Catholic plotters, is statistically almost certain. Her sad fate is far more likely than that of Katerina who would most likely have been carried off into slavery by the Greeks and lived much as she had done in Troy.

The final episode ends with a postscript set inside the TARDIS which serves to introduce Dorothea "Dodo" Chaplet, whose grandfather was French and who just might in some way be descended from Anne. The fact that Dodo's main concern when she enters the TARDIS is the location of the telephone - ignoring the obvious disparity of internal dimensions to the exterior - reflects the by now blasé acceptance of this fact by the young audience, who were obviously supposed to identify with the new juvenile female lead. As the series had managed very well without its previously obligatory adolescent girl for sixteen episodes the introduction of Dodo is of somewhat dubious wisdom. After all, what could they do with such a character that had not been done twice before?

More than anything this, on the whole poorly-scripted, scene with Steven storming out of the TARDIS, then running back, and the Doctor wondering if his life is really worth it all, emphasises the superior and realistic quality of the dialogue of the "historical" characters in the earlier parts of the story. It also hints that the production team are beginning to wonder what the Doctor can do next?

JOHN LUCAROTTI

Gary Hopkins

WITH THANKS TO RUSSELL ATKINSON

One of the most popular writers to emerge in British television during the early 1960s was John Lucarotti, an Englishman (born in Aldershot) who inherited his elegant surname from his Italian grandfather. Despite this, strangely little is known about the man who, more than a generation later, is still writing the good, honest family entertainment for which he has become widely recognised.

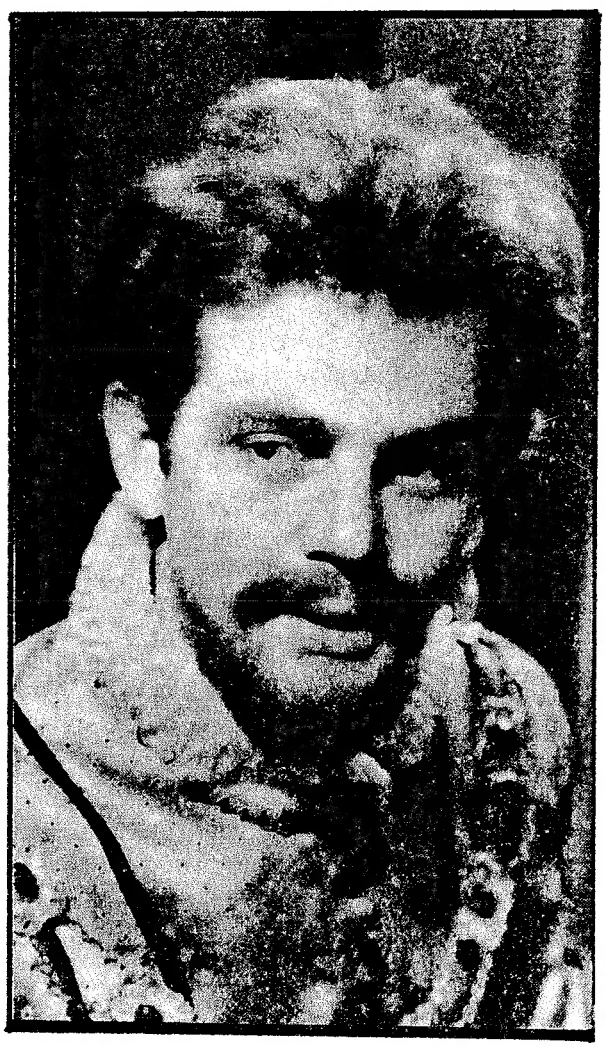
However, Lucarotti's first love has always been the sea, and he spent nine years (during and after the Second World War) in the Royal Navy. He first took up writing when he resigned from the Navy and went to live in North America, where he also worked for Imperial Oil. His first major literary success came when he started writing for the Canadian Broadcasting Corporation, where he was subsequently responsible for an eighteen-part series based on the life and travels of Marco Polo, a subject to which he would return several years later in 'Doctor Who'.

In the meantime he took the plunge and became a freelance writer, although to his dismay he found he was earning more money as a door-to-door encyclopedia salesman. He gave this up when his conscience began troubling him, and he realised he couldn't bring himself to induce people to buy something they didn't want or need. Thus, with writing as his only means of income, he began to concentrate upon the possibilities open to him in the US market. This led to an award-winning serial for American TV.

By now Lucarotti had taken Canadian citizenship, explaining that "Canada had been very good to me. I felt it was a way of expressing my thanks". He had been living in America for some five years when he decided he would like to try writing for the theatre. In order to do this, however, he returned to Britain, and soon found himself becoming deeply involved with the fast-developing medium of television in the UK. He had already started work on a stage-play about Lord Nelson, and had also been commissioned to write another play for television, when he was called in to help launch a new BBC series to be called 'Doctor Who'.

"I was invited out of the blue by Producer Verity Lambert and story editor David Whitaker to contribute a 'journey into the past' story. Marco Polo was my choice of subject - he's always fascinated me." Written between July and November, 1963, in seven weekly episodes 'Marco Polo' was planned to be a prestige production, an expansive, historical adventure and sumptuous costume drama. Additionally it was to feature two young actors, Mark Eden and Derren Nesbitt, and the TV debut of actress Zienia Merton, all of whom have since gone on to achieve stardom on stage and screen.

Lucarotti based his storyline on the diaries of Marco Polo, paying special attention to the adventures of going over the Himalayan mountains - known as 'the roof of the world' - and the travellers' stay in the Chinese capital, Peking, with the mighty ruler Kublai Khan as their host. As Lucarotti remarks, "One might have expected the world-dominating Kublai Khan to be an impressive figure, but in fact he was a small, gout-ridden little man and we presented him as such."



Research and historical accuracy played a large part in his next script which, by sheer coincidence, was also for 'Doctor Who'. "I was asked to do another by Verity and chose the Aztec story because their civilisation intrigued me. They were a highly civilised and cultured race. Children were strictly disciplined, there was a high standard of morality, people retired at fifty, their knowledge of astronomy was equal to ours today. Yet they cut out human hearts for sacrifices. And much because of this savagery the Aztec culture was literally wiped off the face of the Earth."

Lucarotti's next script for 'Doctor Who' was two years away. During that time he wrote for ABC Television (now 'Thames' TV) and helped to set up another prestigious BBC series, this time about the oil industry. Called 'Mogul', this series was the forerunner of 'The Troubleshooters', and Lucarotti became a regular contributor for the rest of its five-year-long run.

One of Verity Lambert's last tasks as the Producer of 'Doctor Who' was to invite John Lucarotti to script another adventure. This time he decided he would write about Eric the Red discovering Newfoundland. However, new Producer John Wiles persuaded him to write instead about Catherine de Medici and the massacre of St. Bartholomew's Eve in 1572. "He (John Wiles) was also interested in the Doctor's doppelganger, although it didn't half put a strain on poor old Bill Hartnell playing the two parts."

Although 'The Massacre' was his last story for 'Doctor Who' (not counting the totally rewritten 'Ark in Space' adventure screened in 1975) Lucarotti has since written dozens of other scripts ranging from historical adventures to science-fiction stories. His work has included episodes of 'The Onedin Line', 'Crown Court', 'Star Maidens' and 'Into the Labyrinth'; television dramatisations (including 'Treasure Island'); and two successful historical serials, both of which he has also novelised. As with his 'Doctor Who' stories these latter two serials blended fact with fiction. "'Operation Patch' was an attempt to murder Nelson before Trafalgar, and 'The Ravelled Thread' was about involving Britain in the American Civil War." At the time of writing, Lucarotti has another historical serial prepared, set in the British Embassy in Paris in 1911, which has yet to be screened.

One of the reasons for his apparent reticence is John Lucarotti's lifestyle which distances him from British shores. Once described as "an ever-smiling curly man", Lucarotti lives and works (with his family) in Corsica, where parts of his adaptation of 'Treasure Island' were filmed by the BBC. His pastimes include skin-diving and flying, and his favourite relaxation is "finding a large hunk of rock twenty or thiry feet below the surface of the sea and lounging on it."

Despite his remoteness from Britain, however, Lucarotti is still very much at home on British screens; and no one who has ever watched and enjoyed his work can deny they've deduced something of the character of the man himself.

technical observations

Although referred to on the scripts and storyline as 'The Massacre' all BBC scripts and documentation concerning this serial also note its full title, in brackets, as being "The Massacre of St. Bartholomew's Eve".

The opening credit captions, "The War of God", "by John Lucarotti" etc, were all superimposed over a print showing Paris in the 16th Century. These prints were then re-used at the end of each episode while the roller caption credits were being played.

Although this serial boasted no specially composed incidental music, both the Producer and the Director (Paddy Russell being the first woman to direct a 'Doctor Who' story) were insistent that the stock music used should lend the serial a "grand opera" flavour. Consequently the pieces used were all of a very symbolic, if rather doom-laden, nature. Pieces used included "Hunted Man" and "Frightened Man" composed by Pierre Arvay, released on the Hudsen record label, record number DW 2980.

A particular feature of this story was its deliberate structuring so that each episode covered one day - or one day and one night in the case of the last episode. This was, again, a deliberate move towards the theatrical idea of "Acts" whereby the story would be unfolded to show the events surrounding the principal hero of the production - Steven.

The need for each episode to feature substantial views of the Paris streets, including exteriors of de Coligny's house and the Abbot's residence, required a substantial provision for film in each episode which, as ever, was shot at Ealing. The largest film set built was that of the Rue des Fosses St. Germain where the attempted assassination of de Coligny took place in episode three. To save on the need to build one of the Parisian houses with a visible second storey (from which the shot was fired) the camera shot the assassination from the point of view of the assassin himself, viz: the camera was positioned atop a "dolly" and looked at the street set through a window-frame. As de Coligny and his retinue passed beneath the barrel of a musket came into view and fired. By using this technique there was no need to show a distance shot from a low angle, and it was also unnecessary to hire an artist to play the assassin, "Bondot".

William Hartnell was granted a week's holiday during this story, and so is only seen on film during episode two.

Another rare feature of this story was its long running time. Three of the episodes ran to just under twenty-five minutes in total, while episode four over-ran the twenty-five minute margin by several seconds. None of the episodes featured any recaps from previous episodes.

The actual massacre itself was not depicted using any actors from the serial. As the TARDIS departs a one-and-a-half minute sequence begins where the cameras track across several prints (provided by the British Museum) showing some of the more gory aspects of the slaughter: burnings, impalings, drowning, etc all to the accompaniment of "clamour" sound effects.

Episode four, "The Bell of Doom" is credited to both John Lucarotti and Donald Tosh. The former penned all the material up until the departure of the TARDIS. The remainder of the episode, set inside the TARDIS and introducing Dorothea "Dodo" Chaplet, was handled by Donald Tosh, who wanted to use the segment as a means both to establish the Doctor's responsibilities to time travel, and to mark a milestone in the show's history by showing the Doctor alone for the first time since the series began in 1963.

A small allowance for outside location work was provided for episode four showing, on telecine, the TARDIS on Wimbledon Common - complete with a damaged wall! - and Dodo, in school uniform, running towards the police box.

PRODUCTION CREDITS

~ Compiled by Gary Hopkins ~

SERIAL "W" — FOUR EPISODES — BLACK AND WHITE

"WAR OF GOD"	-	5th. February 1966
"THE SEA BEGGAR"	-	12th. February 1966
"PRIEST OF DEATH"	-	19th. February 1966
"BELL OF DOOM"	-	26th. February 1966

CAST

DOCTOR WHO.....WILLIAM HARTNELL
STEVEN.....PETER PURVES

GASTON DE LEVIS.....ERIC THOMPSON
NICHOLAS MUSS.....DAVID WESTON
SIMON DUVAL.....JOHN TILLINGER
LANDLORD.....EDWIN FENN
ROGER COLBERT...CHRISTOPHER TRANCHELL
CHARLES PRESLIN.....ERIC CHITTY
ANNE CHAPLETTE.....ANNETTE ROBERTSON
CAPTAIN OF THE GUARD.....CLIVE CAZES
SERVANT.....REGINALD JESSUP
ABBOT OF AMBOISE.....WILLIAM HARTNELL
MARSHAL GASPARD DE SAUX-TAVANNES
ANDRE MORELL
ADMIRAL GASPARD DE COLIGNY
LEONARD SACHS
OLD LADY.....CYNTHIA ETHERINGTON
OLD MAN.....JUBA KENNELLY
CHARLES IX.....BARRY JUSTICE
CATHERINE DE MEDICI.....JOAN YOUNG
COUNCILLOR TELIGNY.....MICHAEL BILTON
PRIEST.....NORMAN CLARIDGE
FIRST MAN.....ROY DENTON
SECOND MAN.....ERNEST SMITH
FIRST GUARD.....JACK TARRAN
SECOND GUARD.....LESLIE BATES
OFFICER.....JOHN SLAVID
DODO CHAPLET.....JACKIE LANE
STEVEN'S DOUBLE.....JOHN CLIFFORD
PRIEST.....HUGH CECIL
FIRST MAN.....WILL STAMPE
SERVANT.....ALAN VICCARS
GUARDS.....PAT GORMAN
JOHN FREEMAN, DENIS PLENTY
NIGEL JAMES, DEREK SHAFFER
FRANCES WHILLEY, MONTAGU HOWARD
JAMES HASWELL, JEFFREY WITTERICK
ROY PIERCE, JAMES APPLEBY
MIKE REID, ARTHUR McGUIRE
USHER.....GEORGE ROMANE
COUNCIL.....GRAHAM TUNBRIDGE
NIGEL BERNARD, LESLIE SHANNON
ROBERT PEARSON
CITIZENS OF PARIS...ROBERT BARTLETT
VIC TAYLOR, EDWARD GRANVILLE
DAVID RONOWSKI, EMMETT HENNESSY
KEN McGARVIE, KEN DOUGALL
LESLIE CONRAD, CHARLES O'ROURKE
PETER DAY, DENIS PLENTY
ELIZABETH DIGBY-SMITH
ELAINE LANIADO, MARGUERITE YOUNG
LEILA FORDE, URSULA GLANVILLE
JOANNA HOBSON, MARGO ABBOTT
HARRY MITCHELL, HARRY HYNES
GERRY HOLMES, LARRY NOBLE
DECLAN CUFF, JOHN TERRELL
ALAN WAKELING, PAT LECLERC
LEN RUSSELL, EDWARD PHILLIPS
ERIC MILLS, DONALD CAMPBELL
FRED TAY
FILM SEQUENCES ONLY.....VALERIE COX
KATIE HEAL, VALERIE TAYLOR
JEAN CHANNON, ELIZABETH FORBES
SUSAN LANE, SUSAN FARR
TOM SYE, DAVID J. GRAHAME
REG CRANFIELD, JOHN BEERBOHM
JOHN LAWRENCE, BILL HOWES
CHARLES ERSKINE, FRED RAWLINGS
JOHN POLLOCK, CHARLES GILBERT
DARYL RICHARDS, DAVID OLIVE
NORTON CLARKE, RALPH KATTERNS
DEREK MARTIN, EDDIE DAVIS
YANOS JURCHI, RICKI PATTERSON
PETER STEWART, VALERIE STANTON
ANDRE CAMERON

CREW

PRODUCTION ASSISTANT.....GERRY MILL
ASSISTANT FLOOR MANAGERS
FIONA CUMMING
RICHARD VALENTINE
STORY EDITOR.....DONALD TOSH
DESIGNER.....MICHAEL YOUNG
PRODUCER.....JOHN WILES
DIRECTOR.....PADDY RUSSELL